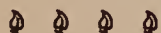


The  
Toledo  
Museum  
of  
Art  
Catalog



TOLEDO MUSEUM OF ART  
NOVEMBER 17 TO DECEMBER 13



EXHIBITION OF  
JAPANESE PRINTS AND PAINTINGS

LOANED BY  
MR. B. KOBAYASHI  
OF TOKYO, JAPAN, AND BOSTON, MASS.



THE SCOTT COLLECTION OF BUSTS  
OF JULIUS CÆSAR

LOANED BY  
MR. FRANK JESUP SCOTT



PAINTINGS AND STUDIES

BY  
WILDER M. DARLING  
LOANED BY  
MR. AND MRS. A. B. TILLINGHAST



GALLERY OPEN TWELVE TO FIVE P. M., DAILY  
WEDNESDAY EVENINGS, SEVEN TO TEN P. M.  
SUNDAYS, FREE, TWO TO SIX P. M.

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of the

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The prints and paintings in this exhibition are for sale.

All payments for exhibits purchased must be made payable to Geo. W. Stevens, Director.

For other information regarding exhibits apply at the desk.

# The Julius Cæsar Collection of Casts

From the Original Busts and Statues

Loaned by Mr. Frank J. Scott

Northwest gallery, second floor. See collection  
for detailed description.

The greatest of modern historians, the German Mommsen, who has just died, considered Julius Cæsar the most remarkable man in all history. For nearly two thousand years his name has been a household word to individualize Fame; but it is only in our own time that great scholars have winnowed the lies from the truths of ancient history, and lifted his fame to a higher level than ever before.

When one begins to realize peculiar greatness in any one, near or far, what intelligent man or woman is without curiosity to know the features and living appearance of that man? Franklin, Washington, Napoleon, Bismarck, Darwin, are pictured to our minds instantly when we see their names. But Confucius, Moses, Archimedes, Christ, Budha, have left no portraits.

Nineteen hundred years ago the cities around the Mediterranean Sea contained innumerable marbles and bronze likenesses of Julius Cæsar. The few that remain must now be sought far and wide over all Europe.

Engravings purporting to be of Julius Cæsar, appear in many books. But the portrait of him in one book is not the same as in another. We are led to compare all we can, and their dissimilarity is puzzling. Are any of them genuine? If any are genuine, which are the most like him? All must be seen, to judge. Until Mr. Scott's book, "The Portraits of Julius Cæsar," was published last spring, the heads of the busts, statues, coins, and gems, purporting to represent him, had never been collected and illustrated together. Mr. Scott, during four years of travel in Europe, secured casts, photographs and sketches, and in his work has compared analytically one portrait with another, in order to determine in his own mind their res-

pective values. As in a multitude of counsels there is wisdom, so out of the total of portrait statuary found in existence now, after nineteen hundred years of wear and tear by time and war, there comes to the mind of the student a tolerably clear conception of him. They make on the mind a composite picture, by which we measure the variations of each toward good, bad or indifferent.

The collection of casts, here exhibited, is only a small part of the busts and statues illustrated in Mr. Scott's work, but it embraces some of the most famous:—some very good, and some very bad; but all interesting as efforts to personate Julius Cæsar.

#### No. 1.

Julius Caesar as *Pontifex Maximus* or High Priest of Rome. From the Vatican. This bust, representing a man of 80, has been given a place in the gallery of antiques in the Vatican, and is believed by eminent Italian Archiologists to have been intended for Julius Caesar. Now Caesar was assassinated at the age of 56. The deep furrows and curiously developed ropy muscles of the face would be a freak of nature hardly to be imagined on a man only a little above middle age. Mr. Scott thinks the original is not an antique; but imagines that some mediæval sculptor like Michael Angelo for instance, might have essayed to make a powerful face to idealize character. The harder side of Julius Caesar, let us say, as he might look at great age; and in his clay model had played with the muscular anatomy of the face as a study; never intending that it should be worked out so in marble. The plaster cast of it having been preserved, some commercial sculptor may have put it in marble, line for line, and subsequently sold it as an antique of Caesar.

#### No. 2.

Head of Julius Caesar in the Chiaramonte Gallery (No. 107), Vatican, Rome. There is reason to believe this to be a genuine antique of Caesar's time, or soon after. The nose is a restoration. This head Mr. Scott believes is the most likely to be a good representation of the face and head of Caesar of



all the busts preserved; and as a work of art it is one of the best.

### No. 3.

Bust of Julius Caesar in Hall of Busts (No. 282), Vatican, Rome. A showy and rather coarse piece of work, not of high value as portraiture, with back-sloping forehead; not, Mr. Scott believes, the form of Caesar's; but the bust is interesting nevertheless for its supposed antiquity.

### No. 4.

Miniature copy in bronze of the famous colossal marble head of Julius Caesar in the great Museum of Naples. This reduced copy is not a perfect reproduction. The head and upper part of the face are nearly a *fac-simile* of the marble, but the profile below the nose misrepresents it. One can, however, get from this a form of head which Mr. Scott thinks is well proved by weight of testimony to be the Julius Caesar head; and those types which vary essentially from it are believed to be inferior types, though in single features they may be quite as true to life.

### No. 5.

Copy of a bronze bust in the Ludovisi collection, Rome. An antique curiosity that has pretended for centuries to represent Julius Caesar; of which copies have been sent to many Public Libraries and Museums to personate him. As a bronze it is of high antiquity. It is left with the collection because widely known and needing to be marked as a pretender without credentials.

### No. 6.

Marble head of Julius Caesar in the "Tresoria" or King's Collection, Pitti Palace, Florence. This is a beautiful piece of modelling, and bears in its whole air the thoughtful expression that might be Caesar's in moments of quiet reflection. It is truly a Julius Caesar head and face. One hardly realizes the great size of the head by reason of the rather small and

refined face which attracts attention. Its meditative air suggests naming it "The Hamlet Caesar."

#### **No. 7.**

Copy of a marble head, half-life size, in the Museum of Antiquities, Parma, Italy. This little bust, most expressive of intensity of thought and dominating will, was found in 1812 in excavating an old villa near Piacenza, Italy. Had this head and face a slight elongation vertically, its expression would be more like our No. 2 of this collection, and would then be one of the best three busts of Caesar now known.

#### **No. 8.**

Front-head of the statue of Julius Caesar in the Royal Museum of Berlin. A pleasing and spirited head, evidently intended to represent Julius Caesar, but not of high value in determining his physiognomy, as it shows no inherent evidences of antiquity.

#### **No. 9.**

Copy of a black basalt bust in the Royal Museum of Berlin. This bust was bought by Frederick the Great in Paris, about 150 years ago; but its history is traced back to Rome, where it was a companion piece with a bust of the Emperor Augustus, Julius' nephew. It is a strong and beautiful face; a Caesar's face; but with the cranium of a Congo negro. It is a strange freak of sculpture of which many explanations can be imagined or guessed.

#### **No. 10.**

Originally an exact duplicate of No. 9. Mr. Scott procured two casts of this bust in Berlin, and on this one he has added plaster to form a head of the size of our No. 2. (No. 107 of the Chiaramonte Gallery, Rome). These Berlin casts are of course identical in front of the ears and hair line. It will repay attention to observe how greatly a noble form and size of cranium adds dignity, beauty and force to the face of



this one. The face disassociated with the Congo head, is one of the finest of all the portraiture of Julius Caesar; and was very highly valued by Frederick the Great.

#### No. 11.

Copy of a half-life size marble head of Julius Caesar in the Albertinum Gallery of Dresden, Germany. This is reputed among archiologists to be an antique of Julius Caesar. Mr. Scott does not value it highly either for its antiquity, or its merit as portraiture.

#### No. 12.

Copy of the bronze head of Julius Caesar found in the *Cabinet des Medailles*, Paris. A very strong face, with too small a head. It seems as if it might be made to personate Julius Caesar at a moment of extreme tension of mind in the thick of a battle. There is no question of the Julius Caesar character in it, but not the suave and gracious Caesar, the statesman and friend. So widely different, at first sight, does it seem from the Vatican bust No. 107 (No. 2 of this collection), and from the Naples bust (No. 3 of this collection), that it requires a familiarity with all the Caesar busts to reach the conclusion that they are for the same person. But Mr. Scott and other practical students have no doubt of it.

#### No. 13.

A cast from a diminutive bronze found in 1840 in digging in an old cemetery at Bavay, in the north of France. It is of very rude workmanship, but singularly faithful to the form of Caesar's head and face. The end of the nose is gone from the original, and the appearance of the bronze bears evidence of great age.

#### No. 14.

Copy of small bronze corso in armor, in the Museum of Besancon, France. It is a very spirited personation of Caesar, and bears inherent evidence of antiquity. This too, is a find of the last century, said by some to have been found in the bed

of a stream near Besancon, and by others to have been got out of the Tiber.

**No. 15.**

Copy of a marble bust of Julius Caesar, more than life-size, found in the great Prado Museum of Madrid. It is a beautiful modern work, a few centuries old, of no authority to influence our judgments of Caesar's physiognomy.

**No. 16.**

Copy of a diminutive bronze marked Julius Caesar, found in a glass case with other small bronzes in the National Library Building in Madrid. It might as well have been marked Cicero, but it has points of resemblance to both men.

**No. 17.**

Copy of a diminutive bronze found in the same glass case of bronzes as No. 16, in the National Library Building of Madrid. This little statuette is the gem of all miniature portraits of Julius Caesar. "It is Julius Caesar militant, aggressive, intellectual, sure of his own power, and alert to meet and overcome all opposition." Compare its air of alertness with the air of brooding reflection that distinguishes the Parma bust (No. 7). Both are in the very highest rank of studies of Julius Caesar.

**No. 18.**

The life-size bust of Julius Caesar, of the British Museum, London. This is the Caesar bust *par excellence* of English authors, because in many respects it is an excellent one, and because it is the only one in England that is excellent, and easy to obtain copies of for engraving. The face is replete with the expression of every kind of strength and refinement that were characteristics of Julius Caesar. But the forehead is not his forehead, nor the cranium like his.

**No. 19.**

An ideal head of Julius Caesar at the age of 26, modelled

by Mr. Frank J. Scott in Nice, in 1899. No heads representing Caesar younger than about 45 have come down to us. This is, therefore, an attempt by a study of those we have of him, to represent him as he was twenty or thirty years younger.

#### No. 20.

An ideal head of Julius Caesar as he is imagined on his way to the Senate the day of his assassination. Age, 56. Modelled by Mr. Scott in Nice, in 1899. Entitled—"Nearing the End."



### The Japanese Collection

The collection contains one hundred and sixty-six original prints by sixteen of the most famous of the Japanese masters whose work covers the period between the years 1700 and 1858; also a number of interesting prints of a later edition, together with examples of silk painting by modern artists who hold to the traditions of the old school and a dozen water-colors by members of the modern or western school of Japan.



### The Original Prints

Are the works of the great masters of the Ukiyoe school which was founded in the City of Yeddo about the middle of the Seventeenth century. The artists of this school came from the ranks of the common people and the subjects painted by them were derived from the same source. The earliest specimens of the work of this school were in simple black and white. About 1715 they commenced coloring these black outline prints by hand. This slow and expensive method was supplanted in 1742 by a

two-block process whereby printed color was applied. In 1758 a three-color block was introduced and emboldened by its success the artist Harunobu commenced in 1765 to use as many printing blocks as he required tints.



## Development Was Wonderfully Rapid

And fifteen years later Kiyonaga selected the exact values of figures seen against the landscape backgrounds thus adding truth, perspective and consequent atmosphere to the already existing beauty of line and color. His methods were improved by Utaman, Toyokuni and the culmination of the art of producing Japanese prints will be found in the forty works of Hokusai and eighty-eight works of his son, Hiroshige, in the present exhibition.



## Original Japanese Prints

BY HIROSHIGE.

The greatest landscape artist, using this method of expression. His earlier works date from 1815. He died in 1858. His prints are the finest models of the grammar of landscape designing while his birds, animals and flowers are not less praiseworthy.

	Prices.
1. Temples in the Field.....	\$ 2.00
2. A Windy Scene.....	2.00
3. A River Scene.....	1.50
4. Crowd on a Bridge.....	1.50
5. Landscape—Temple Gate.....	1.50
6. Street Scene—Springtime.....	1.50
7. Lake Scene.....	1.50
8. Cryptomeria Grove and Country Houses....	1.50
9. Lake Side .....	2.00
10. Sailing Junks and Bridge.....	1.50
11. River Bank .....	1.50

12.	Cliff by the Sea.....	2.00
13.	Autumn Scene .....	2.00
14.	Rain Bow .....	1.50
15.	Bridge—Snow Scene .....	1.50
16.	Cherrytrees and Temples.....	2.00
17.	Seascape .....	1.50
18.	Snow Scene .....	2.00
19.	Country Street .....	1.50
20.	Ferryboat .....	1.50
21.	Junk .....	1.50
22.	Sea-side Village .....	2.00
23.	Highway Along the Sea.....	1.50
24.	Mountain Stream .....	1.50
25.	Geisha-girls Under Cherry-Blossoms.....	1.50
26.	Temple-Gate .....	1.50
27.	Coolies Under Pine-Trees.....	1.50
28.	Cherry-Blossoms .....	1.50
29.	Temple in Grove.....	.70
30.	Cherry-Trees and Temple.....	.70
31.	Country Girls on Horseback.....	.70
32.	Women on Bridge.....	.70
33.	Landscape .....	.70
34.	Seascape .....	.70
35.	Girls Picking Tea-Leaves.....	.70
36.	Figures Walking .....	.70
37.	Street Scene.....	.70
38.	Landscape .....	.70
39.	Women on a Veranda.....	.70
40.	Figures Under a Bridge.....	.70
41.	Women in a Boat.....	.70
42.	Bird on Plum-branches.....	1.50
43.	Hibisci and Bird.....	1.00
44.	Bird on a Cherry-branch.....	1.00
45.	(Platicodon Grandiora) Japanese Balloon- flowers .....	1.00
46.	Pheasant on a Pine-tree.....	1.00
47.	Court-lady Out on a Walk.....	1.00
48.	Mandarin Ducks .....	1.50
49.	Snow Scene .....	1.50



50.	Wistaria and Bird.....	I.50
51.	Bird on Camellia.....	I.50
52.	Roses and Sparrows.....	I.00
53.	Mandarin Ducks .....	I.50
54.	Hibisci and Bird.....	I.50
55.	Swallows and Wistaria.....	I.50
56.	Bird on Wistaria.....	I.50
57.	Bird on a Cherry-branch.....	I.50
58.	Figures Under Cherry-trees.....	I.50
59.	Sparrows and Plum-blossoms.....	I.00
60.	Pheasant on a Pine-tree.....	I.00
61.	Bird on a Willow-tree.....	I.00
62.	Mandarin-ducks .....	I.00
63.	Mandarin-duck .....	I.00
64.	Pheasant .....	I.00
65.	Parrot on Pine-branch.....	I.00
66.	Pheasant on a Rock.....	I.00
67.	Bird .....	I.00
68.	Bird on a Camellia-branch.....	I.00
69.	Dragon-fly and Chrysanthemums.....	I.00
70.	Mandarin-ducks .....	I.00
71.	Irises .....	I.00
72.	Pomegranate-flowers and Bird.....	I.00
73.	Bird and Wild Pink.....	I.00
74.	Pheasant and Bamboo-branches.....	I.00
75.	Bird on Cherry-branches.....	I.00
76.	Bird and Gentian-blossoms.....	I.00
77.	Bird on Hydrangea.....	I.00
78.	Vireo on Persimmon-branch.....	I.00
79.	Love-bird on flowing Plum-branch.....	I.00
80.	Swallows and Weeping Cherry.....	I.00
81.	Bird on Azalea.....	I.00
82.	Mandarin-ducks .....	I.00
83.	Mandarin-ducks .....	I.00
84.	Vireo on Pomegranate-branch.....	I.00
85.	Love-bird on Camellia-branch.....	I.00
86.	Bird on Cherry-branch.....	I.00
87.	Begonia .....	I.00
88.	Mandarin-ducks and Grasses.....	I.00



## BY HOKUSAI.

The father of Hiroshige. Born in 1760, he was the greatest of all Japanese artists in his time and painted continuously until his ninetieth year. His works have been the subject of numerous books by American and English authorities. Prof. Fenollosa's catalogue of Hokusai is one of the best references.

89.	Travellers .....	\$ 1.00
90.	Three Women on Veranda.....	1.00
91.	Travellers Looking at the Sea.....	1.00
92.	Travellers .....	1.00
93.	Rock-arch and Visitors.....	1.00
94.	Children and a Bull.....	1.00
95.	Figures and Flying Birds.....	1.00
96.	Preparing Salt .....	1.00
97.	Travellers and Inland Sea.....	1.00
98.	Travellers Dismounting .....	1.00
99.	Coolies and Box.....	1.00
100.	Coolies .....	1.00
101.	Man Lifting a Rock.....	1.00
102.	Swimming in a River.....	1.00
103.	Dye-shop .....	1.00
104.	Country-inn and Mont Fuji.....	1.00
105.	Pagoda and Village.....	1.00
106.	Travellers in Rain.....	1.00
107.	Raking Salt-field .....	1.00
108.	Travellers Resting .....	1.00
109.	Figures and Pine-trees.....	1.00
110.	Pine-trees and Lake.....	1.00
111.	Man on Horseback and Coolies.....	1.00
112.	Travellers Resting Under Trees.....	1.00
113.	Travellers by the Sea.....	1.00
114.	Dancers .....	3.00
115.	Seascape .....	3.00
116.	Bird on Cherry-branch.....	4.00
117.	Village Landscape.....	8.00
118.	Crossing Bridge .....	10.00
119.	Travellers and Cherry-Grove.....	10.00

120.	Musicians .....	10.00
121.	Feudal Lord's Body-guard.....	10.00
122.	Temples .....	8.00
123.	Windy Scene .....	10.00
124.	Cryptomeria and Fujiyama—Very famous....	12.00
125.	Harbor .....	1.00
126.	Village and Fujiyama.....	12.00
127.	Figures Under Wistaria.....	12.00
128.	Fujiyama .....	12.00

### BY KIYOTSUNE.

One of the two most famous pupils of Kiyomitsu. His working period ranges from 1760 to 1780.

129.	Two Bells.....	\$ 8.00
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### BY KIYONAGA.

The central figure in the development of the Ukiyoe school. He commenced print-making while a mere boy in about the year 1700. His fame reached its height in about 1770. He died in the year 1790.

130.	Three Women Standing.....	\$ 20.00
131.	Woman Hanging Picture.....	8.00
132.	Woman in Black Dress.....	8.00
133.	Two Women Under Plum-branch.....	10.00

### BY KIYONAGA.

134.	Two Women and Boy.....	\$ 15.00
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### BY KIYOMITSU.

Great master of the Forii school after Kiyonobu and Kiyomasu. Very original and clever artist. 1750 to 1770.

135.	An Actor—Male Part.....	\$ 10.00
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### BY KORYUSAI.

Very famous for his charming works; his name is much associated with the "panel print." Worked from about 1765 to 1780.

136.	Two Belles in Boat.....	\$ 8.00
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### BY SHUNSHO.

Who was famed as an actor painter. His splendid work

mirrors the fashions of costume and coiffure of his time. He was the first teacher of the famous Hokusai.

137. Hair Dressing .....\$ 20.00

**BY SHUMMAN.**

One of the greatest pupils of Shigenaga. He worked from about 1780 to 1795.

138. Supper .....\$ 3.00

**BY SHUNCHO.**

Disciple of the famous Kiyonaga. He worked from about 1780 to 1793.

139. Man and Two Women.....\$ 4.00

140. Two Men and Women..... 15.00

**BY TORIN.**

Founder of the Tsutsumi school. Lived from about 1715 to 1790.

141. Sketch—Woman Looking into Glass.....\$ 10.00

142. Sketch—Old Man Walking..... 10.00

**BY TOYOKUNI.**

Famous as an actor painter as well as a painter of Japanese belles. His figures have very elongated faces as was the fashion in the art of his time. Died in 1825, aged 56.

143. Four Belles .....\$ 4.00

144. Lady and Children Resting..... 4.00

145. Group of Figures..... 4.00

146. Three Belles ..... 5.00

147. Three Figures ..... 4.00

148. Woman with Head-dress..... 10.00

149. Man and Woman..... 8.00

**BY UFAMARO.**

He is a splendid exponent of the loose fashion of his time which covers the period between the years 1775 and 1810.

150. Hair Dressing .....\$ 15.00

151. Woman Seated ..... 10.00

## BY YEISHI.

One of the most brilliant successors of Kiyonaga, though he came over from the aristocratic school of Kano. His prints are very beautiful and have a charm peculiarly their own. He worked from 1785 to 1810.

152. Three Belles .....	\$ 3.00
153. Boating .....	5.00
154. Man and Woman.....	8.00
155. Women Under Umbrella.....	8.00
156. Women in Boat.....	4.00
157. Three Belles .....	4.00
158. Three Belles—Shooting.....	4.00
159. Belle and Attendant Girls.....	4.00
160. Two Women and Child.....	6.00

## BY YEISHO.

Greatest pupil of Yeishi. His coloring is always clear and strong. He worked from about 1780 to 1815.

161. Two Women .....	\$ 8.00
162. Three Belles Reading a Note.....	3.00

## BY YEIZAN.

This artist of the early part of the Nineteenth century worked very profusely in female figures.

163. Woman Seated .....	\$ 2.00
164. Three Women Under Cherry-tree.....	2.00
165. Two Country Girls and a Cow.....	2.00

## BY YEISEN.

Pupil of Yeizan. His landscapes and figures are very charming and original. His works appeared mostly between the years 1820 and 1840.

166. Morning-glory and Grasshopper.....	\$ 3.00
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## Prints of Later Edition

These prints have been reproduced by Mr. Kobayashi, who loans the Museum the present exhibition. They are

from the choicest works of the early artists whose original prints are not now easily obtainable. Mr. Kobayashi, it is said, is the only man who has succeeded in reproducing the charm of color and technique of the old prints.

### BY HARUNOBU.

167.	Girls Reading a Note.....	\$ 1.00
168.	Woman on Fish.....	1.00
169.	Girls Reading a Note.....	1.00

### BY HIROSHIGE.

170.	Bridge over Mountain Stream.....	\$ .50
171.	Snow Scene—Bridge and Hill.....	.50
172.	Riverbank—Snow Scene .....	1.00
173.	Bridge over Mountain Stream.....	1.00
174.	Boat—Moonlight .....	.50
175.	Figures Crossing Bridge—Moonlight.....	1.00
176.	River Scene—Moonlight.....	1.00
177.	Bird Flying .....	.25
178.	Heron .....	.20
179.	Woman by Bamboo .....	.35
180.	Hill and Bridge—Snow Scene.....	.35
181.	Junks .....	.50
182.	Village—Snow Scene .....	.75
185.	Country Inn .....	.75
184.	Village by River.....	.75
185.	Cryptomeria and Fujiyama.....	.30
186.	Old Man with Straw Hat and Coat.....	.35
187.	Lake—Moonlight .....	.35
188.	Village by River—Snow Scene.....	.50
189.	Rain Storm .....	.50
190.	Hill-side Village—Snow Scene.....	.35
191.	Moonlight Night.....	.35

### BY HOKUSAI.

192.	Fujiyama and Travellers Climbing Hill.....	\$ .75
193.	Village Scene and Fujiyama.....	.75
194.	Fujiyama and Lightning.....	.75
195.	Sea-shore and Fujiyama.....	.75
196.	Fujiyama and Shadow.....	.75

197.	Wave .....	1.50
198.	Fujiyama and Lightning.....	1.50
199.	Fujiyama in Glow.....	1.50
200.	Travellers Under Pine-trees.....	1.50
201.	Irises .....	.75
202.	Figure—Outline Study .....	.50
203.	Fujiyama in Glow.....	.75
204.	Cryptymeria and Fujiyama.....	.75
205.	Storks and Fujiyama.....	.75
206.	Wave .....	.75
207.	Junks .....	.75
208.	Boat and Fujiyama .....	.75
209.	Autumn Field .....	.75
210.	Horse .....	.25
211.	Two Women Under Pine-trees.....	.50
212.	Woman and Peddling Woman.....	.50
213.	Two Women by Paper Lantern.....	.50
214.	Two Women and Baby.....	.50
215.	Boys on Cows.....	.50
216.	Two Women Handling Clothes.....	.50
217.	Hair Dressing .....	.50
218.	Woman Cooking .....	.50
219.	Heron and Fujiyama .....	.50
220.	Girls on Veranda Looking at Fujiyama.....	1.50

#### BY HO-ITSU.

221.	Irises .....	\$ .75
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#### BY KIYOHIO.

222.	Actor in Male Part.....	\$ 1.00
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#### BY KIYOMASU.

223.	Woman Standing .....	\$ 1.00
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#### BY KIYOMITSU.

224.	Women with a Cap in Hand.....	\$ 1.00
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#### BY KIYONAGA.

225.	Women Picking Irises.....	\$ 1.00
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**BY KIYONOBJ.**

226. Actors in Male and Female Part.....\$ 1.00

**BY KORIN.**

227. Deer .....\$ .50  
228. Storks ..... .50  
229. Hollyhocks ..... .50  
230. Hibiscus ..... .50  
231. Wild Geese Flying..... .50  
232. Boating ..... .50  
233. Morning-glory and Cockscombs..... .50  
234. Traveller on Horseback..... .50

**BY KUNIYOSHI.**

235. Snow Scene .....\$ 1.00

**BY KUNISADA.**

236. Horse Under Willow Tree.....\$ 1.00

**BY O'SON.**

237. Crow on Tree.....\$ .25  
238. Crow on Pole..... .25

**BY SHURYO.**

239. Owl .....\$ .50  
240. Heron ..... .50  
241. Fowl ..... .50  
242. Stork ..... .50

**BY TOYONOBU.**

243. Woman Under Umbrella.....\$ 1.00

**BY UTAMARO.**

244. Man and Woman.....\$ 1.00

**BY YEISHI.**

245. Lady with a Branch.....\$ 1.00

## Silk Paintings

### BY GYOKUDO.

246. Landscape in Black and White.....\$ 15.00

### BY KONEN.

247. Autumn Rain .....\$ 15.00

### BY KOSON.

248. Deer .....\$ 15.00  
249. Monkeys ..... 10.00

### BY O'SON.

250. Lotus .....\$ 15.00  
251. Tiger-Lily ..... 5.00

### BY REISEN.

252. Landscape .....\$ 10.00

### BY SEISHO.

253. Temple in Snow.....\$ 10.00

### BY SHUSUI.

254. Narcissi .....\$ 8.00



## Water-Colors

### BY HIRAKI.

255. Boat .....\$ 20.00

### BY MITSUTAIN.

256. Village in Rain.....\$ 90.00  
257. Tea-house by the Lotus Pond..... 70.00

### BY NAKAGAWA.

258. Farmer's Hut in the Twilight.....\$ 40.00  
259. Fowl and Plum Trees..... 30.00  
260. Autumn ..... 50.00

**BY O'SHITA.**

261. Snow Scene .....\$ 40.00

**BY TANABE.**

262. House by River.....\$ 20.00

**BY YOSHIDA.**

263. Teams in the Field.....\$ 30.00  
264. Iris and Grape Vine..... 35.00  
265. Picking Flowers ..... 180.00



**Paintings and Studies**

**BY WILDER M. DARLING.**

These paintings are for sale. For prices enquire at the desk.

266. Afternoon.  
267. Waiting—A Brittany Study.  
268. The Little Harvester—(Paris Salon.)  
269. French Girl.  
270. A Passing Funeral.  
271. The Spinner—(Paris Salon.)  
272. The Evening Prayer—(Paris Salon.)  
273. Dutch Interior.  
274. Spinning.  
275. An Early Lesson.  
276. A Dutch Peasant—(Paris Salon.)  
277. The First Born.  
278. Curiosity.  
279. Tea Time—(Paris Exposition.)  
280. Dressmaking.  
281. Helping Mother—(Paris Exposition.)  
282. Spinning in Laren.  
283. Knitting.  
284. Grinding Coffee.  
285. Study of Italian Girl.

- 286. Gossip.
- 287. Study of an Italian Boy.
- 288. Co' Boss—(Paris Salon.)
- 289. The Picture Seller—(Paris Salon.)
- 290. Mother and Child.
- 291. The Gleaner.
- 292. The Nap.
- 293. Dutch Landscape.
- 294. Study of a Boy.
- 295. Motherly Devotion.
- 296. Dutch Interior.
- 297. Cloud and Sunshine.
- 298. The Reading Lesson.
- 299. The Wayside.
- 300. A Brittany Bit.
- 301. Winter—France.
- 302. A New England Home.
- 303. Resting.
- 304. The Fields—Brittany.
- 305. An Italian Woman.
- 306. Happy Boyhood.
- 307. In the Orchard.
- 308. Three Generations.
- 309. Study in Monotone.
- 310. Studies in Charcoal.
- 311. Studies in Charcoal.
- 312. Studies in Charcoal.
- 313. Studies in Charcoal.





THE FRANKLIN, TOLEDO.





